

LE CHANT
du Grand
CAPRICE RELIGIEUX
POUR
PIANO
PAR
L. M. GOTTSCHALK

N° 22834

M. 1.50.

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Oeuvres pour le Piano seul

par

J. Ascher

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Edition simplifiée.		1	25	„ 71.	L'Eclair d'Halévy, Nocturne.	1	50	„ 124.	Repentance et Espoir, Pensée religieuse.	1	50
24.	Danse espagnole, Fragment et de salon.	1	75	„ 72.	Marche des Mousquetaires de la Reine.	1	75	„ 125.	Un doux Souvenir, Nocturne.	1	50
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25.	Marche bohème.	2	—	„ 74.	La Favorite, Morceau de concert.	2	—	„ 127.	Dans les nuages, Réverie sur une Romance favorite.	1	75
26.	Une Fleur de salon, Impromptu-Valse.	1	50	„ 75.	Le Pré aux Clercs, Fantaisie.	1	75	„ 128.	L'Amour du passé, Idylle.	1	75
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28.	Chanson styrienne de l'opéra Les Noces de Jeannette.	1	75	„ 77.	Martha, Illustration.	2	—	Victoire, 2 ^{me} Galop militaire.		1	50
29.	Rêve de bonheur, Idylle.	1	75	„ 78.	Chant des fleurs, Réverie poét.	2	—	Virginska, Mazurka élégante.		1	50
30.	Danse andalouse, Caprice.	2	—	„ 79.	Quentin Durward, Fantaisie.	2	—	La Montagnarde, Mazurka de salon.		1	50
31.	Galop-Scherzo sur La Tonelli.	2	—	„ 80.	La Cascade de roses, Morc. de genre.	1	50	Edition simplifiée.		1	25
32.	Le Papillon, Caprice-Etude.	1	75	Edition simplifiée.		1	50	Un Moment de tristesse, Méditation.		1	50
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34.	Cantique de Noël, transcrit.	1	75	„ 82.	Souvenirs styriens, Impromptu.	1	50	Edition simplifiée.		1	50
35.	Styrienne originale.	1	75	„ 83.	Sans souci, Galop de bravoure.	1	75	La Perle du Nord, Mazurka élégante.		1	50
36.	La Fille du Régiment, Caprice.	2	—	Edition simplifiée.		1	25	Edition simplifiée.		1	25
37.	Rigoletto, Minuette.	1	75	„ 84.	Robert le Diable, Illustration.	1	75	Feuille d'Album, Mazurka élégante.		1	25
38.	Souvenir d'enfance, Fragment en forme d'Etude.	1	50	„ 85.	Dinorah, ou Le Pardon de Ploërmel, Illustration.	2	25	Marie, Polka-Mazurka.		1	25
39.	Un mot du coeur, Idylle.	1	50	„ 86.	Les Vêpres siciliennes, Choeur, Transcription.	1	25	Vaillance, Polka militaire.		—	75
40.	Fanfare militaire.	1	75	„ 87.	Semiramis, Grande Fantaisie.	2	75	Edition simplifiée.		—	75
Edition simplifiée.		1	50	„ 88.	Mon enfant dort! Berceuse.	1	25	Polka villageoise.		—	75
41.	L'Eclair, Mazurka originale.	1	50	„ 89.	Rêve d'autrefois, Méditation.	1	25	Fiammina, Mazurka élégante.		1	25
42.	Prière.	1	25	„ 90.	Les Cloches du Village, Fantaisie.	1	75	Polka brill. sur des motifs de l'op. Psyché.		1	25
43.	Le Retour du soldat, grande Marche militaire.	2	—	„ 91.	Les Fifres de la Garde, 2 ^{me} Polka militaire.	1	25	Polka-Mazurka sur l'opéra Psyché.		1	50
44.	Le Muletier de Toledo, Boléro.	1	75	„ 92.	Sérénade vénitienne.	1	50	Les Grelots, Mazurka russe.		1	50
45.	Les Sabots de la Marquise, Mazurk-Mélodie.	1	75	„ 93.	Le Phalène. (Papillon de Nuit), Caprice de genre.	1	50	Perle d'Allemagne, Bluette à la Mazurka		1	25
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47.	Dans ma Barque, Caprice-Etude.	1	75	„ 94.	Le Chalet, Illustration.	1	75	Polka sur l'opéra Le Carnaval de Venise		1	25
48.	Les Clochettes, Caprice-Etude.	1	75	„ 95.	Chant lithuanien.	1	50	Souvenirs de Riga, Mazurka.		1	50
49.	Galop bachique.	1	75	„ 96.	Toujours gai, Galop brillant.	1	75	Chant d'Adieu, Mélodie.		1	25
50.	L'Alliance, „God save the Queen“ et Partant pour la Syrie, grande Paraphrase.	1	75	„ 97.	Gardez cette fleur, Morc. de genre.	1	50	La Rieuse, Bluette.		1	25
Edition simplifiée.		1	25	„ 98.	Une Nuit à Varsovie, Mazurka de salon.	1	50	Edition simplifiée.		1	25
51.	La Sevillana, Fête espagnole (sur des motifs de Gevaert).	2	—	„ 99.	Un Tour de Valse, Impromptu.	1	50	La Moscovite, Danse nationale.		1	50
52.	La Fanchonnette, Morceau de salon (sur des motifs de Clapisson).	1	75	„ 100.	Entraînante, Valse de concert.	2	—	Un Ballo in Maschera, Nocturne-Cantabile.		1	50
53.	Tais-toi mon coeur, Romance de l'op. La Fanchonnette de Clapisson.	1	50	„ 101.	Dernière Pensée de Weber, Paraphrase.	1	75	Belle de Nuit, Mélodie allemande variée.		1	75
54.	Les Contemplations, 3 Morceaux de salon.			„ 102.	Chant de l'Ukraine, Rapsodie polonaise.	1	50	La Fringante, Mazurka de salon.		1	75
Nr. 1. A Léonora, Nocturne.		1	25	„ 103.	La Circassienne, Fantaisie-Caprice.	2	—	Ballade russe.		1	25
2. Pourquoi? Mélodie-Réverie.		1	50	„ 104.	La Ronde des Elfes, Féerie.	2	—	Chant des Sirènes, Impromptu-Etude.		1	50
3. 1 ^{er} Mai, Caprice-Etude.		1	50	„ 105.	Douce Illusion, Impromptu.	1	50	Yelva, Mazurka de salon.		1	50
55.	Danse des paysans russes, Caprice Mazurka.	1	50	„ 106.	La Cloche du Couvent, Morceau caractéristique.	1	75	Marche nationale des Chasseurs anglais.		1	50
56.	Souvenirs de Boieldieu, Polonaise brillante.	1	50	„ 107.	Podolia, Mazurek.	1	25	A la claire Fontaine, Chanson populaire canadienne, transcrite.		1	25
57.	La Sylphide, Impromptu-Valse.	1	50	„ 108.	Valse des Fleurs, 2 ^{me} Féerie.	1	50	Croyez-moi, Mélodie.		1	—
58.	Tyrolienne.	1	25	„ 109.	Danse Nègre, Caprice caract.	1	75	La Plainte indienne, Episode.		1	—
59.	Feuilles et Fleurs, 24 Etudes pittoresques pour les jeunes Elèves.	4	75	„ 110.	La Source limpide, Réverie-Etude.	1	75	Eméraude, Mazurka élégante.		1	25
En 4 Suites.		1	50	„ 111.	Chasse aux Papillons, Caprice Scherzo.	1	75	Alice, Romance, Transcription de concert.		1	75
				„ 112.	I Lazzaroni, Esquisse napolitaine.	2	25	— Transcription de salon.		1	50
				„ 113.	La Perle de Pologne, Caprice Mazurka	1	75	Belisario, Illustration.		1	75
								Le Chant des Naiades, Paraphrase sur une Mélodie de Wallace.		2	75
								Espoir du coeur, Mélodie-Etude.		1	25
								Marche des Amazones.		2	—
								Rita, Mazurka.		1	75
								Sancta Maria, Méditation.		1	25

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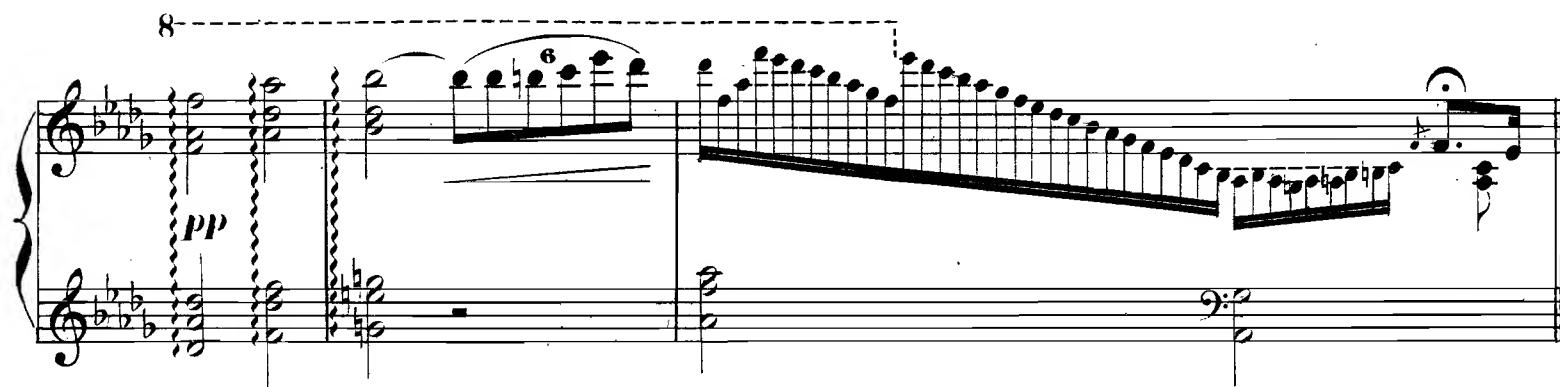
LE CHANT DU MARTYR.

(THE MARTYR'S SONG.)

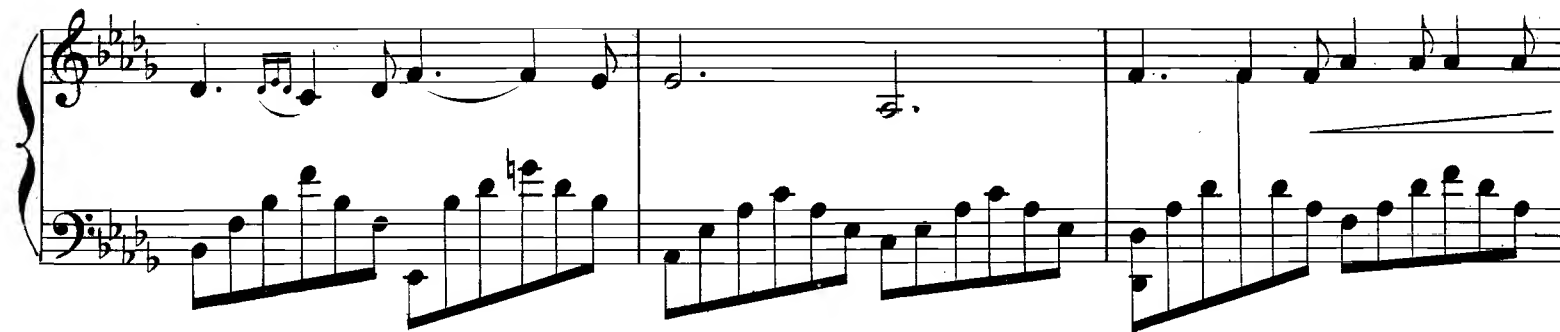
L.M. GOTTSCALK.

Adagio maestoso.

PIANO.

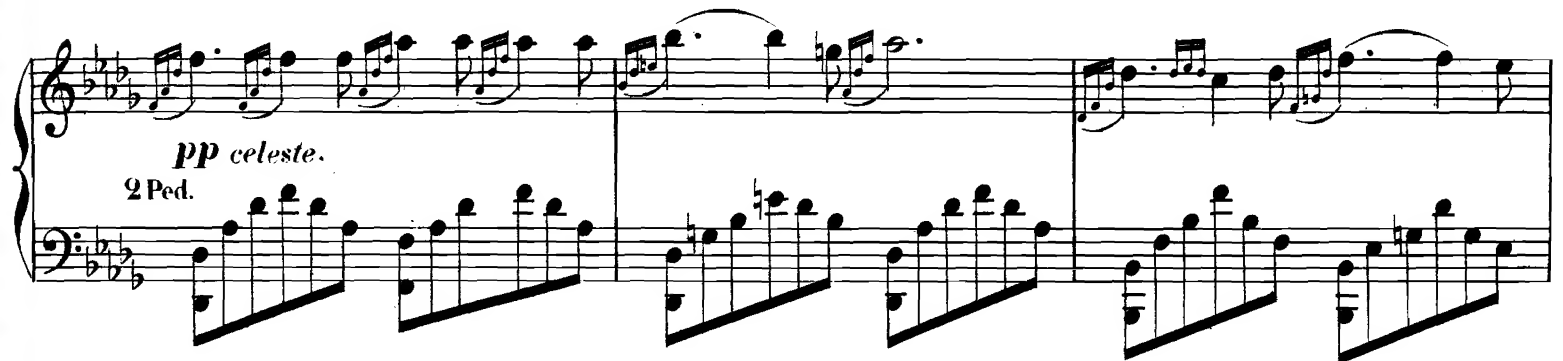


ben cantato.

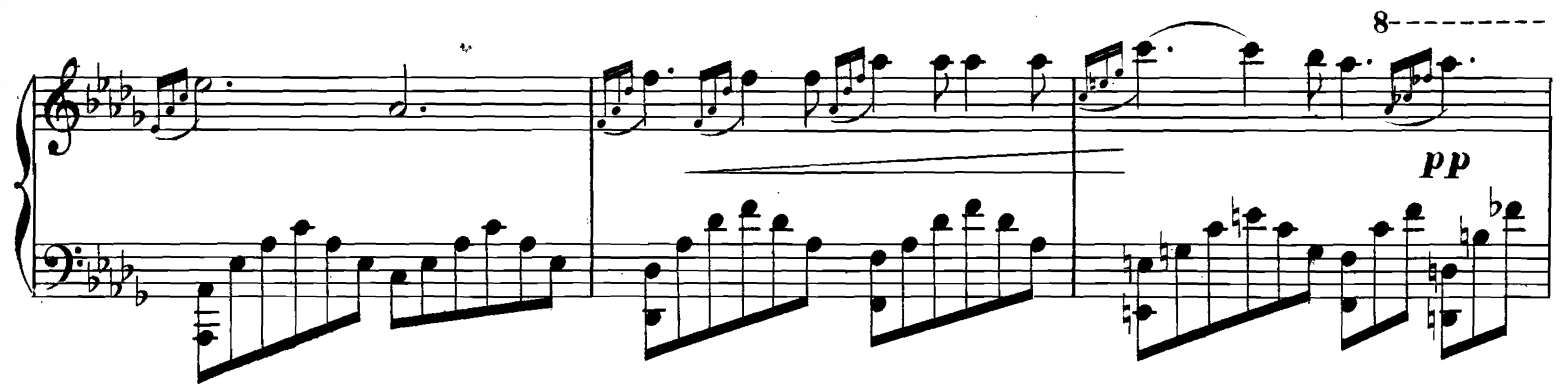




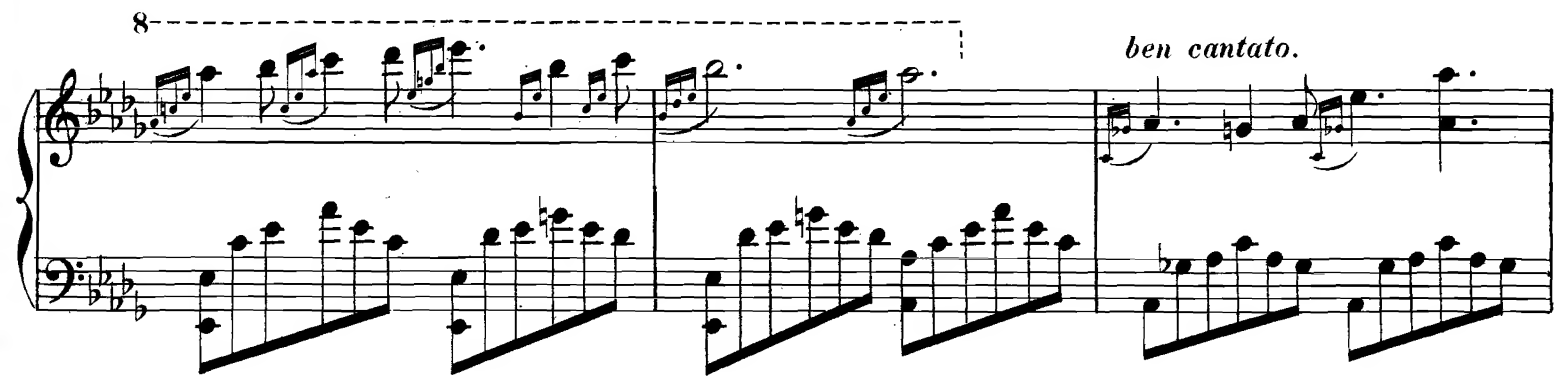
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked *pp*. The second measure is marked *celeste.* and *2 Ped.*



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The first measure is marked *pp celeste.* and *2 Ped.*



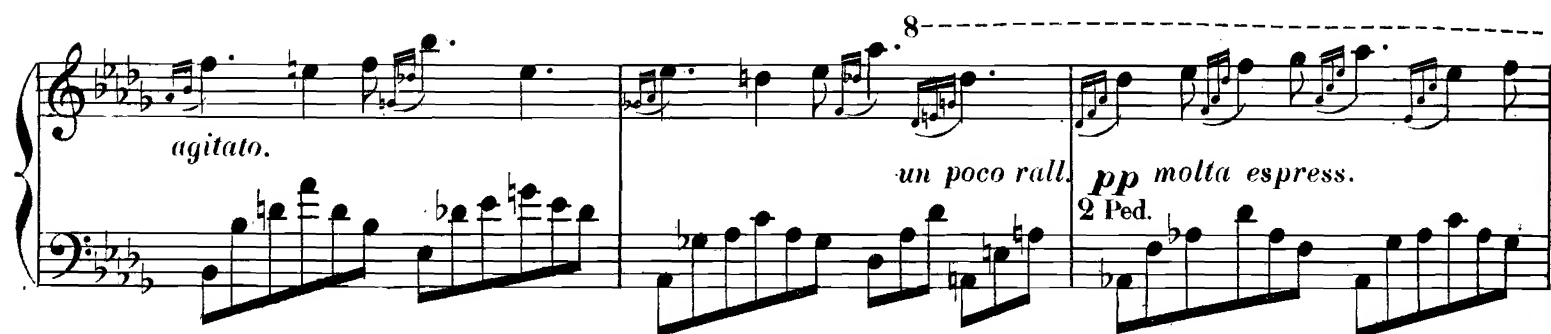
Third system of musical notation. The treble clef staff has a measure with a whole note and a measure with a half note, both marked with a dashed line and the number 8. The bass clef staff continues the rhythmic accompaniment. The first measure of the treble staff is marked *pp*.



Fourth system of musical notation. The treble clef staff has a measure with a whole note and a measure with a half note, both marked with a dashed line and the number 8. The bass clef staff continues the rhythmic accompaniment. The first measure of the treble staff is marked *ben cantato.*



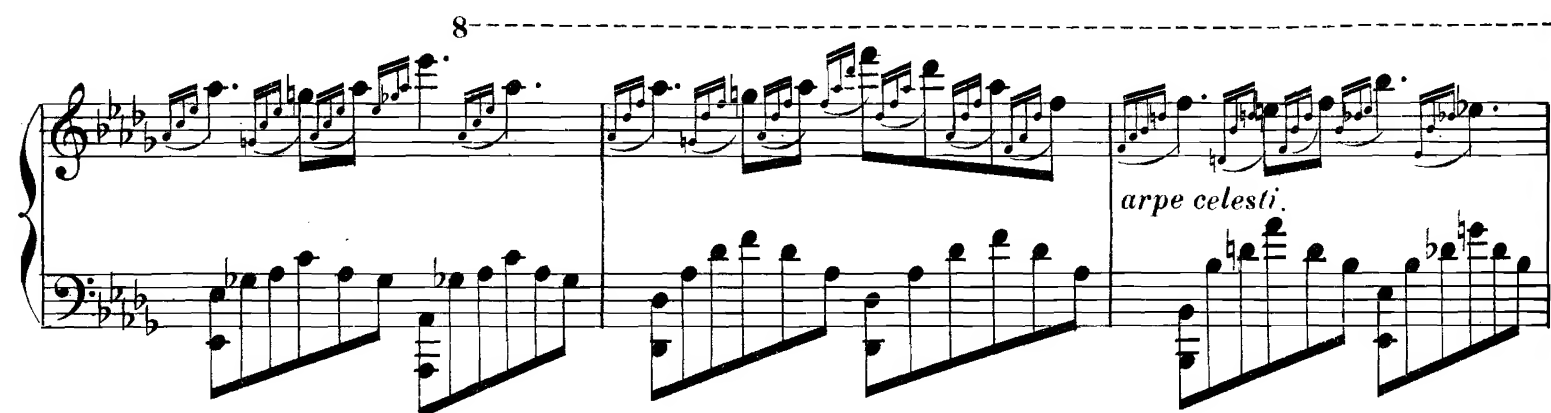
Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes. The tempo/mood marking *agitato.* is above the first measure. The dynamic marking *pp* is above the third measure, followed by *molta espress.*. The instruction *2 Ped.* is written below the bass staff. A dashed line with the number 8 indicates an octave shift for the treble staff.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The instruction *arpe celesti.* is written above the treble staff, and *2 Ped.* is written below the bass staff. A dashed line with the number 8 indicates an octave shift for the treble staff.



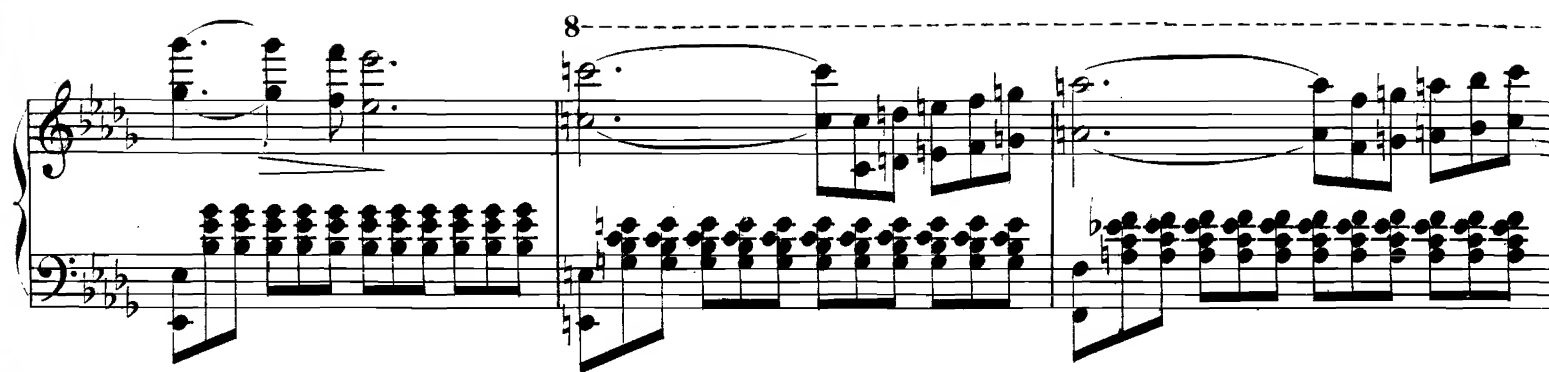
Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The instruction *arpe celesti.* is written above the treble staff. A dashed line with the number 8 indicates an octave shift for the treble staff.



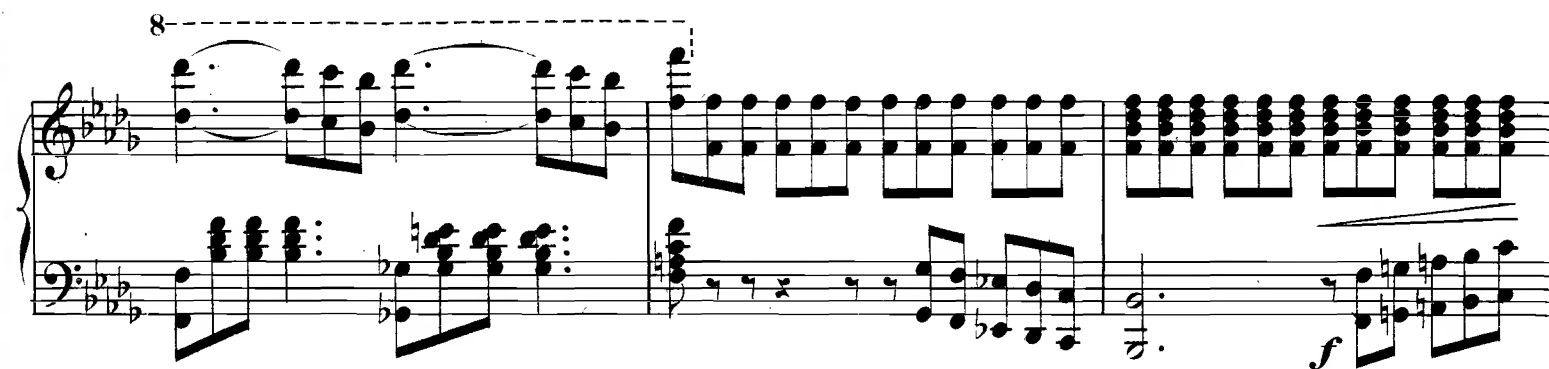
Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A dashed line with the number 8 indicates an octave shift for the treble staff.



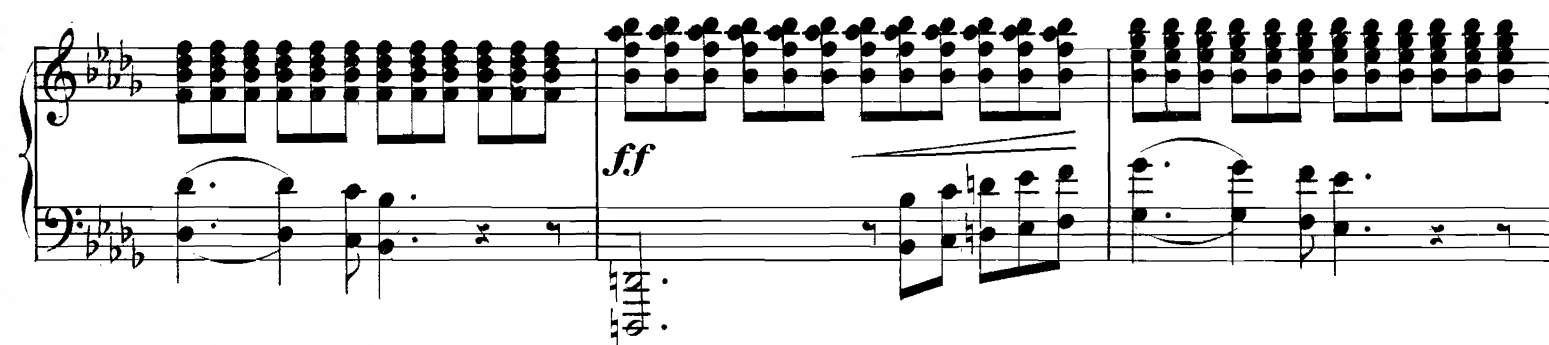
Fifth system of musical notation. The treble clef staff features a melodic line with a fermata over the first measure. The bass clef staff features a dense, block-like accompaniment of chords. The tempo/mood marking *Animato.* is above the first measure. The dynamic marking *f* is below the first measure, followed by *declamato.*. A dashed line with the number 8 indicates an octave shift for the treble staff.



First system of musical notation. The treble staff features a melodic line with a dotted half note followed by a half note, then a quarter note, and a half note. The bass staff has a continuous eighth-note accompaniment. A dashed line with the number 8 is positioned above the treble staff.



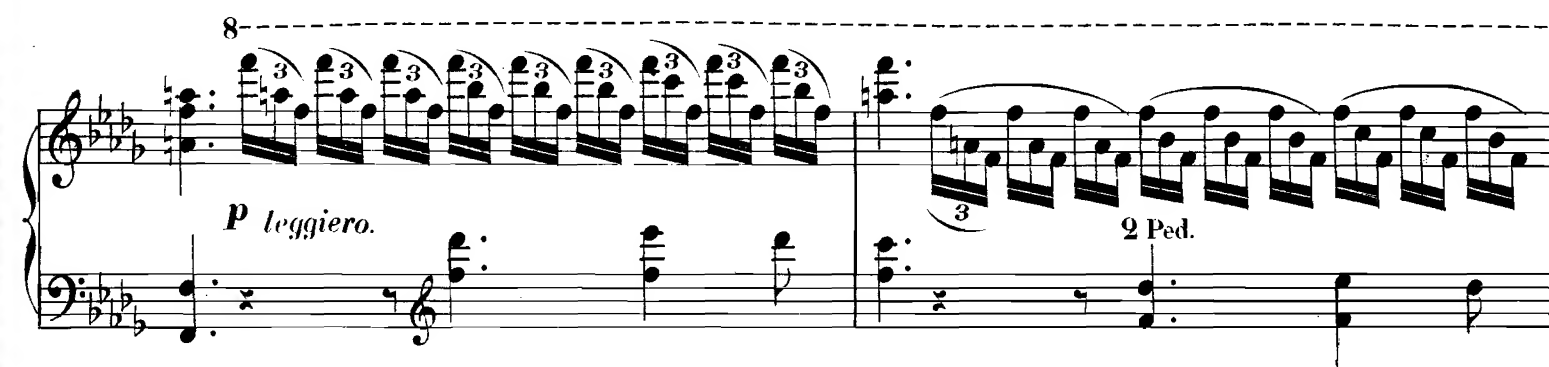
Second system of musical notation. The treble staff continues the melodic line. The bass staff has a continuous eighth-note accompaniment. A dashed line with the number 8 is positioned above the treble staff. The system ends with a forte (*f*) dynamic marking.



Third system of musical notation. The treble staff has a continuous eighth-note accompaniment. The bass staff has a continuous eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present. The system ends with a double bar line and a repeat sign.



Fourth system of musical notation. The treble staff has a continuous eighth-note accompaniment. The bass staff has a continuous eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present. The system ends with a *rit.* (ritardando) marking.



Fifth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has a continuous eighth-note accompaniment. A piano (*p*) dynamic marking is present, followed by the instruction *leggero.* A dashed line with the number 8 is positioned above the treble staff. The system ends with a *2 Ped.* (two pedals) marking.

8-
p

This system shows the first two measures of a musical piece. The treble staff features a continuous eighth-note pattern, while the bass staff provides a harmonic accompaniment with sustained notes. A piano (*p*) dynamic marking is present in the first measure.

8-
rall. pp

The second system continues the eighth-note melody in the treble staff. The bass staff has fewer notes, with some rests. A *rall. pp* (rallentando, pianissimo) marking is placed towards the end of the system.

8-
tempo I^o
arpe celeste. pp

The third system introduces a new texture. The treble staff continues with eighth notes, while the bass staff features chords marked with an 8- (octave) symbol. The marking *arpe celeste. pp* (celeste arpeggio, pianissimo) is included.

8-
sostenuto il canto ma pp

The fourth system shows a more active bass line with chords marked with an 8- symbol. The marking *sostenuto il canto ma pp* (sustained the song but pianissimo) is present.

8-

The fifth system continues the musical development with eighth-note patterns in the treble and chordal accompaniment in the bass, marked with an 8- symbol.

First system of a musical score. The right hand plays a continuous eighth-note melody. The left hand features chords, some marked with an 8-measure rest (8-). The dynamic marking *pp* is present.

Second system of the musical score. The right hand continues the eighth-note melody. The left hand has chords, with the first two marked with an 8-measure rest (8-). The dynamic marking *con espress.* is present.

Third system of the musical score. The right hand continues the eighth-note melody. The left hand has chords, with the first two marked with an 8-measure rest (8-).

Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand has chords, with the first two marked with an 8-measure rest (8-). The dynamic marking *pp* is present.

Fifth system of the musical score. The right hand continues the eighth-note melody. The left hand has chords, with the first two marked with an 8-measure rest (8-).

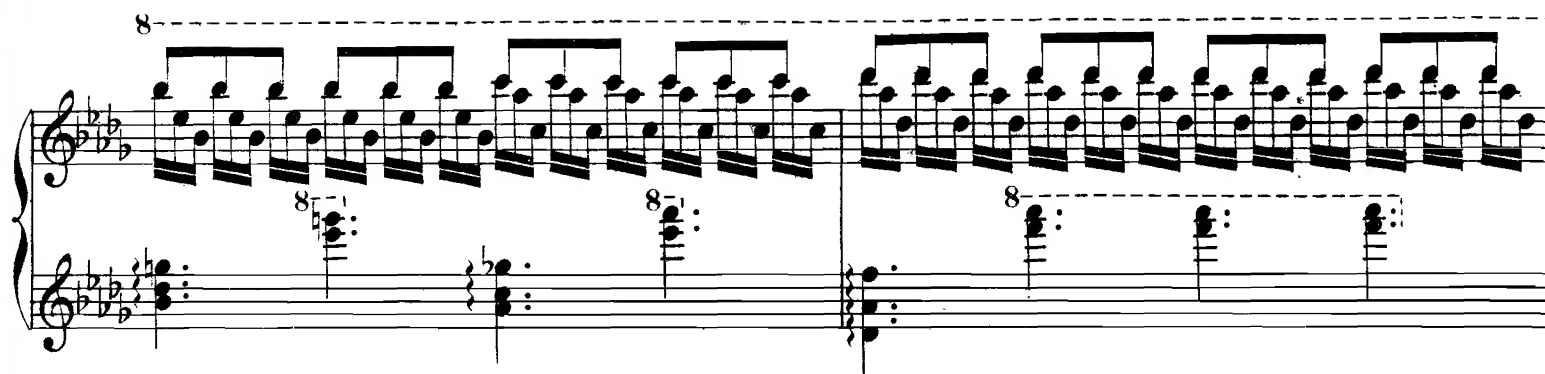
First system of musical notation. The right hand features a continuous eighth-note arpeggiated pattern. The left hand provides harmonic support with chords, some marked with an 8-measure rest.

Second system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment includes chords and rests.

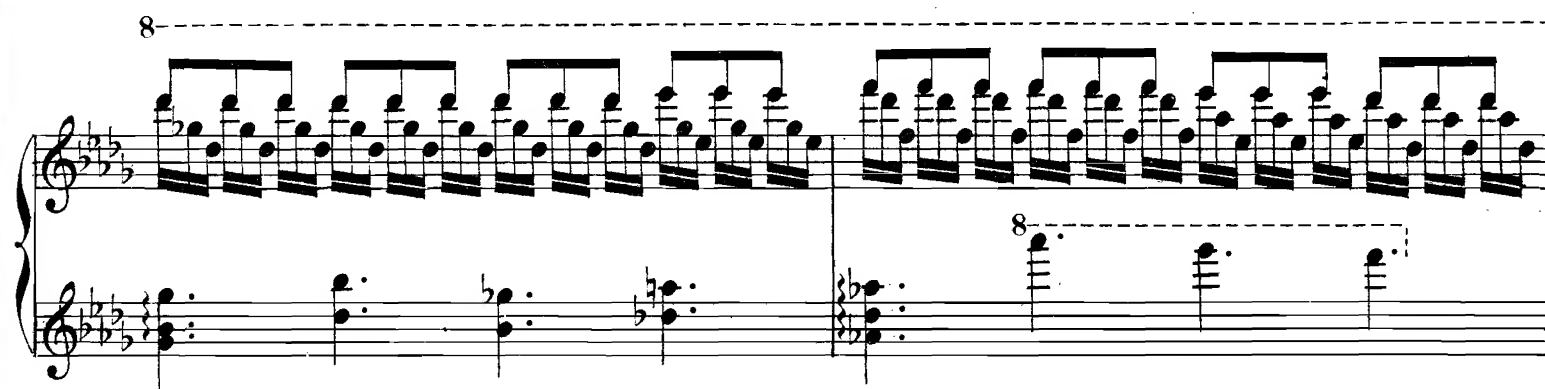
Third system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment includes chords and rests, with the dynamic marking *pp* appearing.

Fourth system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment includes chords and rests.

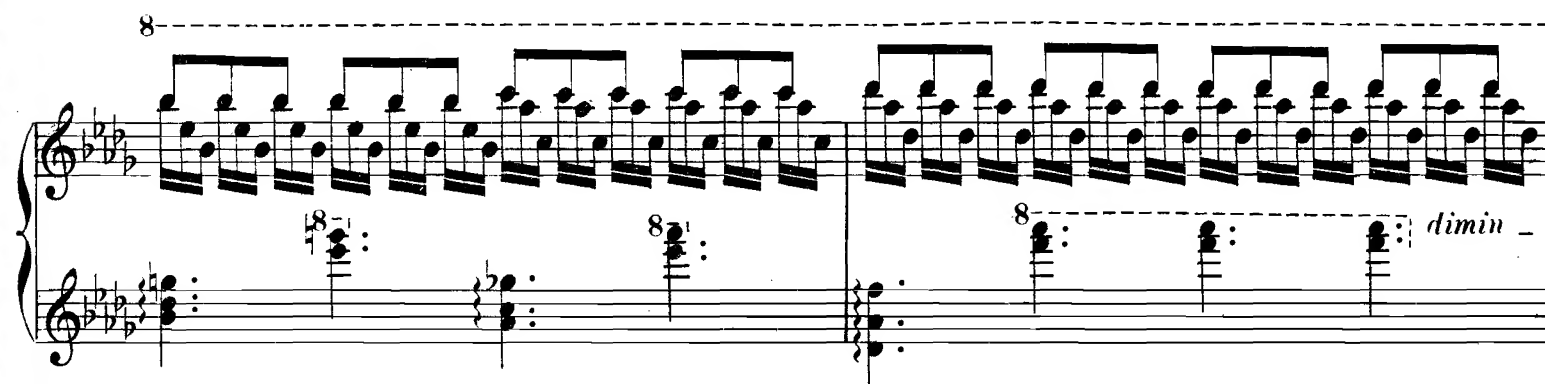
Fifth system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment includes chords and rests, with the dynamic marking *pp celeste.* appearing.



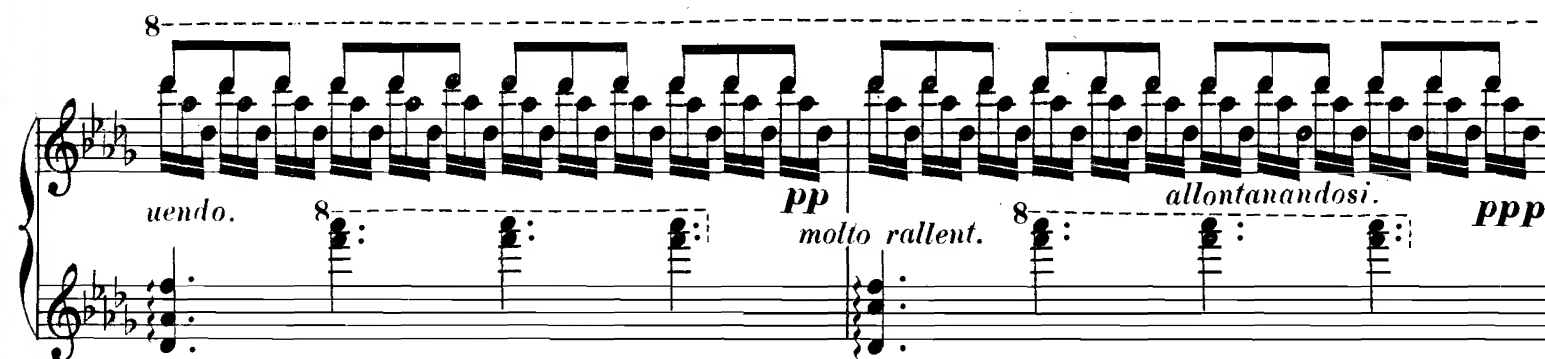
First system of musical notation. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays chords, with some notes marked with an '8' and a slur, indicating an octave.



Second system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand plays chords, with some notes marked with an '8' and a slur, indicating an octave.



Third system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand plays chords, with some notes marked with an '8' and a slur, indicating an octave. The word *dimin* is written at the end of the system.



Fourth system of musical notation. The right hand continues the eighth-note arpeggiated pattern. The left hand plays chords, with some notes marked with an '8' and a slur, indicating an octave. The word *uendo.* is written at the beginning of the system. The word *pp* is written above the first measure of the right hand. The word *molto rallent.* is written below the first measure of the left hand. The word *allontanandosi.* is written above the last measure of the right hand. The word *ppp* is written below the last measure of the left hand.



Fifth system of musical notation. The right hand plays chords, with some notes marked with an '8' and a slur, indicating an octave. The left hand plays chords, with some notes marked with an '8' and a slur, indicating an octave. The word *2 Ped.* is written above the first measure of the left hand. The word *morendo.* is written above the last measure of the right hand. The word *ppp* is written below the last measure of the left hand.

COMPOSITIONS

pour Piano à 2 mains

par

EMIL SAUER.

	M. Pr.
Concert-Etüde	2. 75
Vogelstimme, Concert-Etüde No. 2	1. 75
Murmure du vent (Windes Flüstern) Etude de Concert No. 3	2. —
Propos de Bal (Liebeswerben im Ballsaal)	2. —
Octaven-Etüde (Etüde No. 4)	1. 50
Impressions dans la forêt, 3 Morceaux:	
No. 1. Approche du Printemps (Frühlingsnähem)	1. 50
2. Près du Ruisseau (Am Bache) Etude No. 5	2. —
3. Frisson de feuilles (Eспенlaub) Etude No. 6	2. —
Couplet sans paroles (Style français)	2. —
Sempre scherzando, Morceau	2. —
Flammes de mer (Meeresleuchten) Etude No. 7	2. —
Serenata Veneziana	1. 50

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Morceaux de concert pour Piano.

A. Rubinstein, Op. 10. N° 5. Romance (tiré de „Kammenoi-Ostrow“) Pr. M. 1.50.

Moderato assai.



A. Rubinstein, Op. 10. N° 22. Rêve angélique (tiré de „Kammenoi Ostrow“) Pr. M. 1.50.

Andante.



E. Sauer, Propos de bal (Liebeswerben im Ballsaal.) Pr. M. 2.—

Tempo di Minuetto.



E. Sauer, Octaven-Etude. (Etude N° 4.) Pr. M. 1.50.

Presto.



E. Schütt, Op. 38. N° 1. Pizzicato-Valse. Pr. M. 1.25.

Tempo die Valse molto.



E. Schütt, Op. 38. N° 2. Romance. Pr. M. 1.25.

Andante sostenuto.



E. Schütt, Op. 38. N° 3. A la Humoresque. Pr. M. 1.50.

Allegro grazioso.



G. Sgambati, Op. 14. Gavotte. Pr. M. 1.50.

Molto moderato.



G. Sgambati, Op. 18. N° 4. Toccata. Pr. M. 2.—

Allegro vivace.



Morceaux choisis pour le Piano.

F. Baumfelder, Op. 356. Rocooco. Pr. M. 1.25.

Allegretto.



José Berr, Gavotte. Pr. M. 1.50

Grazioso.



O. de la Cinna, Au Printemps. Scherzo-Andalou. Pr. M. 1.50.

Allegro molto vivace.



O. de la Cinna, Estudiantina-Sevillana. Pr. M. 1.50.

Presto.



C. A. Eisoldt, Op. 36. Chanson d'amour. (Minnegesang.) Pr. M. 1.50.

Con espressione.



H. Hartog, Un petit Rien. Pr. M. 1.50.

Andante.



X. Leroux, Pantomime. Pr. M. 1.25.

Allegro moderato giocoso.



A. Marx, Träumerei am See. Pr. M. 1.50.

Andantino.



R. Volkmann, Op. 63. Walzer aus der II. Serenade. Pr. M. 1.50.

Allegretto moderato.

